

CS san francisco fa

california school of fine arts

800 chestnut street

fine arts

advertising design
and illustration

ceramics

photography

teacher training

ANNE BREMER MEMORIAL LIBRARY
SAN FRANCISCO ART INSTITUTE

1960-1961 CATALOGUE
ACADEMIC INFORMATION
SUPPLEMENT

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**FOR FURTHER INFORMATION REFER TO
1960 · 1961 CATALOGUE**

california school of fine arts

800 CHESTNUT STREET • SAN FRANCISCO 11, CALIFORNIA • ORdway 3-2640

ACADEMIC CALENDAR—1960-1961

IMPORTANCE OF EARLY APPLICATION: *In order to give time for necessary correspondence, applications and transcripts should be forwarded to the Registrar at the earliest possible date.*

SUMMER SESSION, 1960

Refer to: 1960—Summer Session Catalogue.

FALL SEMESTER, 1960-1961

Applications for enrollment and accompanying transcripts from new and transferring students are due by Sept. 6, Tuesday.

Sept. 12, Monday	9 AM-12 1 PM-5 PM	Pre-registered students; continuing full-time students.
Sept. 12, Monday	1 PM-5 PM	Graduate students.
Sept. 13, Tuesday	9 AM-12	Entering full-time freshmen.
Sept. 13, Tuesday	1 PM-5 PM	Transferring full-time undergraduates.
Sept. 14, Wednesday	9 AM-12	Transferring full-time undergraduates.
Sept. 14, Wednesday	1 PM-5 PM	Part-time students; evening and Saturday students.
Sept. 15, Thursday	6 PM-9 PM	Part-time students; evening and Saturday students.
Sept. 17, Saturday	9:30 AM-12	Part-time students; evening and Saturday students.
Sept. 19, Monday		Instruction begins.
Nov. 24-26		Thanksgiving Holiday.
Dec. 12, Monday		Deadline for graduate applications.
Dec. 18-Jan. 4		Christmas Recess.
Jan. 5, Thursday		Instruction resumes.
Jan. 21, Saturday		Instruction ends.
Jan. 23-28		Final Examinations.

SPRING SEMESTER, 1961

Applications for enrollment and accompanying transcripts from new and transferring students are due by Jan. 30, Monday.

Feb. 6, Monday	9 AM-12 1 PM-5 PM	Pre-registered students; continuing full-time students.
Feb. 6, Monday	1 PM-5 PM	Graduate students.
Feb. 7, Tuesday	9 AM-12	Entering full-time freshmen.
Feb. 7, Tuesday	1 PM-5 PM	Transferring full-time undergraduates.
Feb. 8, Wednesday	9 AM-12	Transferring full-time undergraduates.
Feb. 8, Wednesday	1 PM-5 PM	Part-time students; evening and Saturday students.
Feb. 9, Thursday	6 PM-9 PM	Part-time students; evening and Saturday students.
Feb. 11, Saturday	9:30 AM-12	Part-time students; evening and Saturday students.
Feb. 13, Monday		Lincoln's Birthday.
Feb. 14, Tuesday		Instruction begins.
Feb. 22, Wednesday		Washington's Birthday.
March 27-April 1		Spring Recess.
April 1, Saturday		Deadline for Scholarship applications.
April 3, Monday		Instruction resumes.
May 1, Monday		Deadline for Graduate applications.
May 30, Tuesday		Memorial Day.
June 3, Saturday		Instruction ends.
June 5-10		Final Examinations.
June 11, Sunday		Annual Commencement.

SAN FRANCISCO ART ASSOCIATION
maintaining the California School of Fine Arts

Founded 1871

Incorporated 1889

BOARD OF DIRECTORS

JOHN S. BOLLES, *President*

LEWIS B. REYNOLDS, *1st Vice-President*

MRS. WALTER HAAS, *Secretary*

JAQUELIN HUME, *2nd Vice-President*

WILLIAM W. CROCKER, *Treasurer*

*FRANCES BALDWIN

HECTOR ESCOBOSA

*RICHARD O'HANLON

MRS. JOSEPH BRANSTEN

PETER FOLGER

*DAVID PARK

MRS. CABOT BROWN

*NANCY GENN

CHARLES H. RUSSELL

SELAH CHAMBERLIN, JR.

*JOHN HALEY

ALBERT SCHLESINGER

*RUTH CRAVATH

BRUCE KELHAM

*STAVROS TRIAN

LLOYD W. DINKELSPIEL, JR.

WALTER LANDOR

HAROLD L. ZELLERBACH

*RALPH DU CASSE

CHAUNCEY MCKEEVER

MRS. FERDINAND SMITH, *ex-officio*

* artist members

ADVISORY COUNCIL

DONALD M. GREGORY, *Chairman*

ELDRIDGE T. SPENCER

WOMEN'S AUXILIARY

MRS. FERDINAND SMITH, *Chairman*

MRS. PALMER BEVIS, *Secretary*

MRS. PETER LOWE, *Vice-Chairman*

MRS. JOHN LYMAN, *Treasurer*

ADMINISTRATION

GURDON WOODS, *Executive Director, SFAA; Director, CSFA*

NEALIE SULLIVAN, *Honorary Executive Secretary, SFAA*

FRED MARTIN, *Executive Secretary, SFAA*

ROBERT SHAFER, *Administrative Assistant, SFAA and CSFA*

LOU SCHULTZ, *Public Relations Director, SFAA and CSFA*

RICHARD FISCUS, *Dean*

WALLY HEDRICK, *Supervisor, Evening and Saturday School*

KENNETH LASH, *Librarian*

LOIS WILLARD, *Registrar*

HAYWARD KING, *Graduate and Evening School Registrar*

CAL ANDERSON, *Chairman, Advertising Art Department*

ELMER BISCHOFF, *Chairman, Graduate Program*

RICHARD FISCUS, *Chairman, Humanities Department*

PAUL HASSEL, *Chairman, Photography Department*

GURDON WOODS, *Chairman, Fine Arts Department*

STAFF

GERALDINE BOYD, *Accountant*

FLOYD P. SMITH, *Store Manager*

MARCELLE WINTERBURN, *Secretary*

the faculties

GURDON WOODS, Director California School of Fine Arts

Sculptor, administrator and teacher. Studied at Art Students League, Brooklyn Museum School and in Europe. Former member San Francisco Art Commission. Exhibits nationally and internationally.

CAL ANDERSON, Chairman of the Department of Advertising Art

Advertising art director. Studied California College Arts and Crafts, Oakland; Art Center School, Los Angeles; formerly art director N. W. Ayer & Son, Philadelphia; CBS Radio Sales Promotion and Advertising, N.Y.; presently senior art director Cunningham & Walsh, San Francisco.

JEREMY ANDERSON

Sculptor. Studied at San Mateo Junior College and California School of Fine Arts; former member of faculty of University of California. Exhibits nationally and internationally.

GREGORY BATESON

Fellow of St. John's College, Cambridge University; noted anthropologist, ethnologist, author and lecturer; currently working on a psychiatric research project at the Veteran's Hospital, Menlo Park; member of the Stanford University faculty.

ERIK BAUERSFELD

Studied at Cooper Union, California School of Fine Arts; University of California B.A. 1950; graduate work and assistantship in the Department of Philosophy, University of California.

ELMER BISCHOFF, Chairman of the Graduate Program

Painter. University of California, M.A. 1939; former member of faculty University of California and Yuba College; awarded Ford Foundation Grant, 1959; exhibits nationally.

DORR BOTHWELL (on leave)

Painter and designer. Studied University of Oregon, Rudolph Schaeffer School of Design, California School of Fine Arts and Paris. Former head of Department of Flat Design, Parsons, N.Y. Exhibits nationally and internationally.

GERARD G. BRISSETTE

Poet, playwright, educator. Studied at Syracuse University, A.B.; University of Iowa, M.F.A.; Alliance Francaise, Paris, Diplome de Langue; San Francisco State College. Former teacher in the California public schools, and at the University of Iowa.

ROGER D. BROUSSAL

Studied at the California School of Fine Arts, B.F.A.; graduate study at San Francisco State College. Member of the staff of the De Young Museum, San Francisco. Exhibits nationally.

JOHN CRANE

Designer. Studied at City College of San Francisco; San Francisco State College and Rudolph Schaeffer School of Design; free lance designer of furniture and exhibits and graphic designer. Presently with Walter Landor & Associates, Industrial Designers. Exhibited Brussels World Fair, International Trade Fairs.

DARRELL E. CRISP

Advertising artist. Studied at Academy of Art, San Francisco; formerly Assistant Art Director Brisacher-Wheeler; former instructor in drawing and composition at Academy of Art, San Francisco.

KAY DE CLARK

Instructor in speech and semantics. Studied at San Francisco State College, B.A. 1956; graduate study in language arts, San Francisco State College; instructor San Francisco State College.

CHARLES GRIFFIN FARR

Painter. Studied at Art Students League, New York, and in Paris, France; former member of faculty of College of Architecture and Design, University of Michigan; artist correspondent, European theatre, World War II. Exhibits nationally and internationally.

RICHARD FISCUS, Dean

Educator. University of California, B.A. 1949, M.A. 1952. Graduate study in sociology and elementary education, Ohio State University; former member of the faculties Ohio State University, College of the Pacific; teacher in elementary and secondary schools, California.

DEAN FLEMING

Painter and sculptor. Studied at Mexico City College; California School of Fine Arts, B.F.A. 1958; M.F.A. 1959. Exhibits West Coast.

PAUL Q. FORSTER

Illustrator. Studied at California School of Fine Arts. Former member of faculties Stanford University and California College of Arts and Crafts. War-time artist with Office of War Information in C.B.I. war theatre.

FRANK O. HAMILTON

Ceramicist. Studied at University of Georgia; Colorado College; Stanford University, B.A. 1947. Exhibits nationally.

PAUL A. HASSEL, Chairman of Photography

Free-lance photographer. Studied at University of Pennsylvania; Northwestern University, Chicago; Institute of Design of the Illinois Institute of Technology. Has carried out photographic assignments in Europe, Mexico, Hawaii, Yucatan, Bermuda and Central America. Exhibits nationally.

WALLY HEDRICK, Supervisor Evening and Saturday School

Painter and sculptor. Studied at California School of Fine Arts, B.F.A. 1955; San Francisco State College, M.A. 1957. Exhibits nationally and internationally.

JACK JEFFERSON

Painter. Studied at University of Iowa; California School of Fine Arts; formerly instructor California Palace of the Legion of Honor and the Victoria Museum, Victoria, B.C. Abraham Rosenberg fellow, 1953.

ERNIE KIM

Ceramicist and teacher. Former teacher in Palo Alto Unified School District and instructor in Palo Alto adult education program. Exhibits nationally and internationally.

SQUIRE KNOWLES

Practicing designer, color consultant and exhibit planner. Studied at California School of Fine Arts; University of California, B.A. Formerly graphic designer for the Architectural Forum, San Francisco City Planning Commission. Traveled and studied in Orient and Latin America.

KENNETH LASH

Author and teacher. Studied at Yale University, B.A.; University of New Mexico, M.A.; graduate study at University of Lille, France. Formerly member of faculty University of New Mexico; editor of *New Mexico Quarterly*. Publishes short stories, poetry and articles.

JOHN LICHTENWALNER

Advertising art director. Studied at University of Washington; Burnley School of Art, Seattle; Art Center School, Los Angeles. Presently illustrator and designer with Shawl, Nyeland & Seavey, San Francisco.

FRANK LOBDELL

Painter. Studied at Saint Paul School of Fine Arts; California School of Fine Arts and the Académie de la Grande Chaumier, Paris, France. Former member of faculty College of the Pacific. Nealie Sullivan Award 1960. Exhibits nationally and internationally.

IVAN MAJDRAKOFF

Painter. Studied at Cranbrook Academy of Art, Bloomfield Hills, Mich. Former Acting Director University of Minnesota Art Gallery; instructor at Stanford University. Exhibits nationally.

FRED I. MARTIN

Painter. Studied at California School of Fine Arts; University of California, B.A. 1949, M.A. 1955. Presently Administrator of S.F.A.A. Art Bank and S.F.A.A. Executive Secretary. Exhibits nationally and internationally.

BRUCE McGAW

Painter. Studied at California College of Arts and Crafts, B.F.A. 1957. Exhibits nationally.

RICHARD MILLER

Author and teacher of history and English. Studied at Ohio State University, B.A. 1949; Claremont Graduate School, M.A. 1955; presently Ph.D. candidate at University of California; graduate study Université de Paris, France. Formerly member of faculty Golden Gate College and newspaper foreign correspondent.

MANUEL NERI

Sculptor and painter. Studied at the University of California; California College of Arts and Crafts; Montana State College; California School of Fine Arts. Nealie Sullivan Award 1959. Exhibits nationally.

NATHAN OLIVEIRA

Painter and graphic artist. Studied at California College of Arts and Crafts, M.F.A. 1952. Former head of Graphic Arts Department, College of Arts and Crafts. Guggenheim fellow, 1958. Exhibits nationally and internationally.

PETER STEVENS

Product and model designer. Studied at Cleveland Institute of Art. Formerly faculty member Cleveland Institute of Art; designer for Ford Motor Co.; presently Director of Master Models, Walter Landor & Associates.

MARY TIFT

Advertising artist and designer. Studied Art Center School, Los Angeles; University of Washington, B.F.A.; Phi Beta Kappa; former member of faculty of California College of Arts and Crafts; formerly advertising agency art director and free-lance designer. Exhibiting printmaker.

DAVID TOLERTON

Sculptor. Studied at California School of Fine Arts; Stanford University. Architectural commissions: Crown Zellerbach, San Francisco; I.B.M., San Jose. Exhibits nationally and internationally.

RENE WEAVER

Advertising artist. University of Idaho, B.A. Newspaper staff artist *Oregonian*. Founder and former president of Art Directors' Club of San Francisco. Formerly senior art director for J. Walter Thompson, San Francisco. Free-lance artist.

JAMES WEEKS

Painter. Studied at California School of Fine Arts; Hartwell School of Design; Nebraska State Teachers College; Escuela de Pintura y Escultura, Mexico City. Exhibits nationally and internationally.

EVENING AND SATURDAY FACULTY

Please see the California School of Fine Arts EVENING AND SATURDAY SCHOOL CATALOGUE.

financial information

The California School of Fine Arts is a private, non-profit institution of higher learning and, as such, receives no financial assistance derived from taxes or other public funds. The total cost of the services provided the student body is borne by contributions and dues received from the membership of the San Francisco Art Association, the parent-body of the college, and from tuition charges.

SCHEDULE OF TUITION CHARGES (Day and Evening Classes)

Units per Semester	Tuition	Units per Semester	Tuition
15	\$300.00	7	\$185.00
14	291.00	6	163.00
13	281.00	5	140.00
12	269.00	4	112.00
11	255.00	3	84.00
10	240.00	2	56.00
9	223.00	1	28.00
8	205.00	All units over 15	20.00 per unit

NOTE: No additional studio, laboratory or model fees are charged.

TERMS

- (1) Tuition and fees are payable at the time of registration.
- (2) Continuing, full-time students who wish to pre-register must pay twenty percent (20%) of their tuition upon completion of the advance program of study.
- (3) All tuition accounts not paid in full within the first thirty days of the semester are automatically placed upon the Deferred Payment Plan (see below).

FEES

Application Fee \$10.00

Must accompany formal application for admission from new students who wish to enroll in undergraduate or graduate programs and from auditing students applying for admission to a specific class(es).

Non-refundable, but applied toward tuition upon subsequent enrollment provided registration is in the semester for which application is made.

Note: Payment of this fee does not guarantee admission to any specific class and registration **MUST** be completed within registration period (for dates, see CALENDAR herein) in person. Priority for all credit classes is given to full-time credit students, part-time credit students and auditing students in that order. In the event a specified class is already filled and the applicant has no substitute class choice, the fee will be refunded.

Late Registration Fee 5.00

Chargeable to all students registering for credit after the close of the registration period (for dates, see CALENDAR herein). Not chargeable to the Veteran's Administration.

Change of Program Fee	2.00
Chargeable to all students after the close of the registration period. Credit students are permitted to change their program within the first two weeks of the semester ONLY including a change from audit to credit status. Not chargeable to the Veteran's Administration.	
Transcript of Record	2.00
One (1) transcript issued without charge.	
Personal checks returned unpaid	1.00

DEFERRED PAYMENT PLAN

Students enrolling for three or more units of study in a program leading to the granting of a Degree, Certificate of Completion or a Diploma may apply for deferred payments at the Business Office of the College. A minimum payment of one fourth ($\frac{1}{4}$) tuition and service charge plus all fees is due at the time of registration. The service charge is six percent (6%) of the cash price. The second, third and fourth payments are due, respectively, at the end of the fourth, eighth and twelfth weeks of the semester. In the event a student withdraws from the college after the eighth week of the semester, the total balance, including service charge, shall become due immediately. (See withdrawal refund schedule.)

Veterans enrolled under Public Laws 16, 550, 634 and 894 and veterans enrolled under California State Law are exempt from the service charges.

UNPAID ACCOUNTS

The Registrar cannot release grade reports, transcripts of record, Degrees or Certificates for any student whose financial accounts with the college have not been paid in full, nor may any student re-register until such accounts have been paid in full without special permission from the Administrative Assistant.

WITHDRAWALS AND REFUNDS

The Registrar must be notified on the appropriate "Withdrawal Form" if a student wishes to withdraw from a course or from the college. No refunds will be authorized unless such official notice is received.

Refunds are made on tuition only and are prorated according to the following table. The date of withdrawal is the date of receipt of the official notification.

Withdrawal during first or second week	90% refund
Withdrawal during the third week	80% refund
Withdrawal during the fourth week	70% refund
Withdrawal during the fifth week	60% refund
Withdrawal during sixth to eighth weeks	50% refund

No refunds will be made after the eighth week.

Any student who has made a partial payment, but who has not paid the full amount owed to the school at the date of withdrawal is required to meet such obligation.

A student may be expelled for any reason considered sufficient by the Director. Refunds are not made in such cases.

NOTE: All registrations are considered to be for the duration of the semester unless otherwise noted on the registration card.

GENERAL INFORMATION

VETERAN'S INFORMATION

All credit courses listed have been approved under P. L. 550, 16, 634 and 894. Veterans enrolling under P. L. 550, 16, 634 and 894 MUST PRESENT THEIR CERTIFICATES OF ELIGIBILITY AT THE TIME OF REGISTRATION. Veterans transferring from another institution must file their "Change of Place of Training" form BEFORE registration. The college is recognized by the State of California Department of Veteran's Affairs. Veterans enrolling under California State Law must apply for authorization prior to registration.

THE NATIONAL DEFENSE STUDENT LOAN PROGRAM

Limited funds are available for student loans under this program. Information and application forms may be obtained by applying to: The Institutional Representative of the National Defense Student Loan Program, California School of Fine Arts, 800 Chestnut Street, San Francisco 11, California.

SUPPLIES AND LOCKERS

All necessary art supplies and books are available at the school store in the building. Students may make any purchases they wish. Prices are substantially below regular retail rates.

Locker space is provided free of charge. Locks are available for purchase at the school store. The college assumes no responsibility for loss of or damage to locker contents.

STUDENT ACTIVITY

Dues for the CSFA Student Association are \$1.00 per semester; membership is optional. Dues are paid by the college for all full-time students.

EMPLOYMENT AND HOUSING

The college offers various part-time positions in the library, mailing room, cafeteria, etc. Priority for such positions is given to applications from students who have been awarded C.S.F.A. grants. Application should be made at the Business Office of the college.

A list of housing accommodations is available to out-of-town students. While the college cannot offer guarantee of either housing accommodations or employment, it will assist students as much as possible.

EVENING SCHOOL AND SATURDAY SCHOOL

In addition to the regular weekday classes, the college schedules evening courses from 7 to 10 p.m. Monday through Thursday. Classes are also held on Saturday mornings from 9:30 a.m. to 12:30 p.m.

Some classes so scheduled are studio courses included in the Bachelor of Fine Arts degree requirements. This scheduling releases daytime hours for working students. Evening and Saturday course catalogues are available upon request to the Evening and Saturday School Registrar.

B.F.A. DEGREE AND CERTIFICATE

The college reserves the privilege of withdrawing or changing any courses listed, and also of amending programs of degree or certificate requirements.

BACHELOR OF FINE ARTS DEGREE PROGRAMS

Requirements for the Bachelor of Fine Arts degree in the various major fields are set forth in the following pages together with course descriptions pertaining thereto.

Entering students who plan to enroll in English 30 are required to pass the C.S.F.A. English Classification Test given during the first week of each semester. Any student who does not pass the English Classification Test will be required to enroll in Humanities—A, English Fundamentals.

At the time of registration all transferring students must present a portfolio of their work.

CERTIFICATE OF COMPLETION

The college maintains a program leading to a Certificate of Completion. The Certificate is granted upon satisfactory completion of 120 units of work in any of the listed major fields of the various departments. Requirements are the same as for the B.F.A. degree except that elective art courses may be substituted for Humanities in the 2nd, 3rd and 4th years. Students enrolled in the Certificate program are required to maintain the academic standards and abide by the rules and regulations set forth in the C.S.F.A. Catalogue.

COURSE NUMBERS KEY

LOWER DIVISION COURSES

Numbers 1–99

(Numbers 200 and above: Graduate Division Courses. *Enrollment in 200 courses is subject to the regulations of the Graduate Division.*)

Decimal designations (e.g., 2.1, 2.2) refer to courses of similar content, varying in instructors or times offered.

UPPER DIVISION COURSES

Numbers 100–199

ORIENTATION AND COUNSELLING SERVICE

At the beginning of each semester, new students are introduced to the faculty advisors, any of whom are available to students throughout the year for counselling and advice.



FINE ARTS MAJORS

PAINTING, SCULPTURE or GRAPHIC ARTS

First Year			
Units Fall		Course	Units Spring
3	1	Drawing	3
2	2	Painting	2
3	53	Color & Composition	3
1	5	Sculpture	1
6		Humanities	6
<hr/>			<hr/>
15			15

Third Year			
Units Fall		Course	Units Spring
2	101	Drawing & Color	2
4-6	102	Painting or	4-6
	104	Sculpture or	
	105	Sculpture or	
	108	Graphics	
1	109	Materials and Techniques	1
6		Humanities	4
0-2		Electives	2-4
<hr/>			<hr/>
15			15

Second Year			
Units Fall		Course	Units Spring
3	51	Drawing & Color	2
	39	Form & Composition	1
	52	Painting or	
3	54	Sculpture or	3
	55	Sculpture	
1	58	Graphics	1
2		Elective	2
6		Humanities	6
<hr/>			<hr/>
15			15

Fourth Year			
Units Fall		Course	Units Spring
2	151	Drawing & Color	2
4-6	152	Painting or	4-6
	154	Sculpture or	
	155	Sculpture or	
	158	Graphics	
4		Humanities	4
3-5		Electives	3-5
<hr/>			<hr/>
15			15

CERAMICS

First Year			
Units Fall		Course	Units Spring
3	1	Drawing	3
3	3	Color, Form & Line	3
1	5	Sculpture	1
2	15	Ceramics	2
6		Humanities	6
<hr/>			<hr/>
15			15

Third Year			
Units Fall		Course	Units Spring
4-7	115	Ceramics	4-7
1	90	Ceramics	1
6		Humanities	4
1-4		Electives	3-6
<hr/>			<hr/>
15			15

Second Year			
Units Fall		Course	Units Spring
3	51	Drawing & Color	2
	39	Form & Composition	1
2	55	Sculpture	2
3	65	Ceramics	3
6		Humanities	6
1		Elective	1
<hr/>			<hr/>
15			15

Fourth Year			
Units Fall		Course	Units Spring
4-8	165	Ceramics	4-8
4		Humanities	4
3-7		Electives	3-7
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15			15

1 DRAWING

Introduction to line, dark and light and color as elements of pictorial expression. Work from indoor and outdoor scenes, from the model and from the imagination. Media include pencil, charcoal, pen and brush and ink, tempera colors.

- 2.1 & **PAINTING**
- 2.2 An approach to painting in oil from the model and still-life using lecture and demonstration with individual and group discussions.
- 3 **COLOR, FORM and LINE**
Integration of the essentials of design; the use of black and white and color in Notan and other basic composition. Introduction to color mixing, contour drawing and basic techniques and materials.
- 5 **SCULPTURE I**
Elementary consideration of form relating to modeling in clay. Work from the human figure. Development of an understanding of mass and shape and control of a medium.
- 15 **CERAMICS**
Instruction designed around needs, abilities and objectives of individual student. Included are basic shaping problems in pottery, wheel and hand methods; glaze application; ceramic sculpture; possibilities of use of ceramics in modern architecture and landscape architecture; general familiarity with creative possibilities of the field of ceramics; lectures; field trips.
- 39 **FORM and COMPOSITION**
Specific concern with problems arising from the relationship of total composition and the individual forms within it. Traditional and contemporary concepts of dark, light and color and their two and three dimensional functions.
- 51 **DRAWING and COLOR**
An introduction to space drawing and control of two- and three-dimensional elements on the picture plane.
- 52 **PAINTING**
Work from observation and imagination in all media; still-life, landscape and figure; abstract and non-objective work. Individual assistance and group discussions.
- 53 **COLOR and COMPOSITION**
Concentrates on the elements of pictorial form (color, space, light-dark, form, line). Emphasis on the development of an individual emotional synthesis and a technical proficiency based on historical example.
- 54 **METAL SCULPTURE**
Direct use of metals for sculptural expression: welding, brazing, casting.
- 55 **SCULPTURE**
Continuation of clay modeling. Techniques for casting in plaster and various cast stones.
- 58 **GRAPHICS**
General introduction to history of three principal creative printing forms; tools and techniques; applying tools and materials to creative ends; introduction of color to printing forms.
- 65 **CERAMICS**
A course designed to augment and develop skills and ideas acquired in Ceramics 15. Introduction to decorating techniques, glaze materials, original glaze and clay formulation and preparation; kiln operation; lectures and field trips.

90 **CERAMICS**

A comprehensive course which will include the study of clay bodies, preparing and mixing clays, glaze calculations for specific uses, use of oxides, sands, engobes and other clay and glaze colorants. Techniques of design and glaze. Theory of marketing ceramics.

101.1 & **DRAWING and COLOR**

101.2 The use of accumulated knowledge and experience from beginning courses in the development of individual creativity and original style.

102.1 & **PAINTING**

102.2 Emphasis on furthering the individual's point of view in painting and increasing his technical assurance. Work from the imagination or from observation. A model is provided for part of the time.

104 **METAL SCULPTURE**

Direct use of the widest possible range of materials with special emphasis on the integration of their characteristics with the expression.

105 **SCULPTURE**

Advance modeling. Work directly in cast stone and magnesite.

108 **GRAPHICS**

Continued exploration of the printing form as a valid means of contemporary artistic expression. Development of individual expression.

109 **MATERIALS and TECHNIQUES**

A thorough investigation of the character and techniques of the broad range of media used by the contemporary painter with particular emphasis on supports, pigments and vehicles.

115 **CERAMICS**

Advanced studies in ceramic design, decoration and glaze. For those interested in design for hand and industrial production; execution and production of these designs; lectures and field trips.

151.1 & **DRAWING and COLOR**

151.2 Continuation of Drawing and Color 101.

152.1 & **ADVANCED PAINTING**

152.2 Continuation of Painting 102.

154 **ADVANCED METAL SCULPTURE**

Continuation of Metal Sculpture 104.

155 **ADVANCED SCULPTURE**

Continuation of Sculpture 105.

158 **ADVANCED GRAPHICS**

Continuation of Graphics 108.

165 **CERAMICS**

Consideration of the problems of the professional potter, ceramics sculptor or teacher. Earning a living in the field of ceramics. Course aimed at transition from student status to immediate professional objectives in self-employed, employed or teaching situations.

ADVERTISING ART MAJORS

ADVERTISING DESIGN AND ILLUSTRATION

First Year			Second Year			
Units Fall		Course	Units Spring	Units Fall	Course	Units Spring
2	4	Figure Drawing	2	2	2 Painting I	2
3	3A,B	Color, Form and Line	3	2	61 3-D Design	2
2	11	Lettering		2	62 Basic Illustration	2
2	14	Advertising Design I		1	63 Color Org. & Control	1
	34	Typographic Design	2	2	64 Advertising Design II	2
	57	Objective Drawing	2	6	Humanities	6
6		Humanities	6			
15			15	15		15

ADVERTISING DESIGN

Third Year				Fourth Year			
Units Fall		Course	Units Spring	Units Fall		Course	Units Spring
3	20	Photography I		3	112	Illustration	3
	58	Graphics I	2	3	164.1	Adver. Design Seminar	3
	111	Economics of Adv.	1	3	164.2	Adver. Design Seminar	3
3	113	Decorative Illus. I	3	4		Humanities	4
3	114	Advertising Design III	3	2		Electives	2
6		Humanities	4				
		Electives (Fine Arts)	2				
15			15	15			15

ILLUSTRATION

Third Year			Fourth Year			
Units Fall		Course	Units Spring	Units Fall	Course	Units Spring
3	20	Photography I		6	161 Illustration Seminar	6
	58	Graphics I	2	3	162 Advanced Illus.	
	111	Economics of Adv.	1	163	Decorative Illus. II	3
3	112	Illustration	3	4	Humanities	4
3	113	Decorative Illus. I	3	2	General Electives	2
6		Humanities	4			
		Electives (Fine Arts)	2			
15			15	15		15

4 FIGURE DRAWING

Life drawing with a thorough study of the human figure including anatomy, structure, articulation and proportion.

2 PAINTING I—See Fine Arts

3A, B LINE, FORM and COLOR—See Fine Arts

11 LETTERING

Study of the anatomy and rendering of letter forms with consideration of historical styles, including Roman, Gothic, Italic, calligraphy, etc. Problems in both rough and finished lettering and free script; direct rendering techniques with brush, quills, reed pen, etc.

- 14 **ADVERTISING DESIGN I**
The relating of the principles of design and color as given in the basic design and color class to simple advertising problems. Limitations of color, size and subject matter are imposed and various reproduction processes are explained. Rendering in chalks, paint and other mediums.
- 20 **PHOTOGRAPHY I—See Photography**
- 34 **TYPOGRAPHIC DESIGN**
Study of traditional contemporary type faces with major emphasis on the use of letters as design elements. Problems in trademark design, letterheads, typographic advertisements, etc.
- 57 **OBJECTIVE DRAWING**
The study of perspective and composition, emphasizing relative values and relationships of forms. Assignments in the rendering of still life and *trompe l'oeil*.
- 58 **GRAPHICS I—See Fine Arts**
- 61 **THREE DIMENSIONAL DESIGN**
The study of shapes, surfaces and textures, as well as of space, light, value and motion. The student is acquainted with the characteristics of major manufacturing materials and processes as related to problems in the design of products, packages and point-of-sale materials. Three dimensional merchandising and the spatial characteristics of architecture are explored. The student will learn the use of hand tools and machines while working with metals, wood and plastics; paper, clay and plaster will also be used.
- 62 **BASIC ILLUSTRATION**
A comprehensive study of the drawing of the figure singly and in groups, and in various dress and environments or situations. Study of the figure in consideration of layout and page planning. Various mediums and approaches will be used. Study of the work of outstanding illustrators and instruction in how to maintain a working reference file.
- 63 **COLOR ORGANIZATION AND CONTROL**
A basic study of the controlled use of color in design and the graphic arts. Work will include a systematic investigation of the three dimensions of color; basic principles of color harmony; color systems and aids, and the mixing of pigments.
- 64 **ADVERTISING DESIGN II**
Layout problems for posters, newspapers and magazines. Study of the mechanical requirements of such media in respect to measurement, type of insertion and methods of reproduction. The integration of typography with styles of illustration, including photographs, with the problems of graphic expression. Development of skills in the use of chalks, paint and other layout mediums.
- 111 **ECONOMICS OF ADVERTISING**
A basic course for the artist and designer which will present the relationship of product marketing to advertising design. Study of the product, its market and media with the development of appropriate advertising themes, copy and art. Analysis of research reports on reader reactions.

- 112 **ILLUSTRATION**
Work from the model and other sources of reference toward the development of techniques of drawing for publication. Analysis of mechanics, theory and traditions of illustration.
- 113 **DECORATIVE ILLUSTRATION I**
The study of non-realistic illustration with design as its foundation for advertising and other work. Emphasis on the component parts of decorative illustration including line, color experimentation, distortion and accidental and mechanical textures.
- 114 **ADVERTISING DESIGN III**
Advanced work emphasizing the solution of problems arising from the continually changing contemporary taste in fashion, interior and industrial design. Development of awareness of the contemporary idiom in the visual world. Various techniques, media and subject matter. Layout composition and exploration of the use of the photograph in advertising.
- 161 **ILLUSTRATION SEMINAR**
A recapitulation at the professional level of all fields of illustration—magazine, book, advertising, travel, documentary, humorous, etc.—as a final preparation of the student. Both the decorative and realistic approaches to the field will be considered. Guest lecturers and consultants will be introduced.
- 162 **ADVANCED ILLUSTRATION**
Extension of course #112 with the execution on a professional level of projects for books, periodicals and other publications.
- 163 **DECORATIVE ILLUSTRATION II**
An advanced study of non-realistic illustration with emphasis on the development of a personal style. The student will be expected to become familiar with the work of outstanding contemporary decorative illustrators. Practice in the solution of technical problems of producing art work for reproduction.
- 164.1 & 164.2 **ADVERTISING DESIGN SEMINAR**
The working out of problems at the professional level from original layout to final finished presentation. Media will include booklets, annual reports, direct mail and outdoor display pieces, transportation car cards and TV commercials. Assignments are planned to develop the individual student's particular creative abilities.



PHOTOGRAPHY MAJORS

PHOTOGRAPHY

First Year				Second Year			
Units Fall		Course	Units Spring	Units Fall		Course	Units Spring
3	20	Photography I	3	5	70	Photography II	5
3	3A,B	Color, Form & Line	3	2	14	Adver. Design I	
3	1	Drawing & Color	3	2	2	Painting	2
6		Humanities	6	6		Humanities	6
						Elective	2
15			15	15			15
Third Year							
Units Fall		Course	Units Spring	Units Fall		Course	Units Spring
7	120	Photography III	9	9	170	Photography IV	9
2	{	Photography or	2	4		Humanities	4
6		Graphics or		2		Elective	2
	64	Advertising Design II	4				
15		Humanities	15	15			15

20 PHOTOGRAPHY I

History and philosophy of photography. Investigation of the basic principles of the photographic medium. Camera usage, exposure, development, printing and presentation.

70 PHOTOGRAPHY II

Extension of the photographer's technical vocabulary. Discussion and criticism. Application of the principles to particular fields of photography through specific projects and seminars. Both formal and expressive approaches to be explored.

120 PHOTOGRAPHY III

Experimental projects in creative photography. Discussion and criticism. Experience in specialized approaches to photography to acquaint the student with the breadth of the photographic field and enable him to make an intelligent choice of a major interest.

170 PHOTOGRAPHY IV

Solution of a significant problem of visual communication in the student's major field of interest. Analysis research, execution and presentation. Individual and group work. Collaboration with other departments of the college particularly concerned with the use of photography.

See other departments for descriptions of additional courses scheduled.

GENERAL SECONDARY CREDENTIAL PROGRAM

First Year

Units Fall		Course	Units Spring
3	1	Drawing & Color	3
3	3A,B	Color, Form & Line	3
1	11	Lettering	1
2	14	Advertising Design I	
2	30	English Communication	2
2	31	American History	
	35	Political Science	2
2	33	History of Modern Art	2
		Elective	2
15			15

Second Year

Units Fall		Course	Units Spring
2	2	Painting	2
3	20	Photography I	3
2	51	Drawing & Color	2
1	58	Graphics I	1
2	80	Western Culture	
2	81	Social Science	
2	82	Prim. & Class. Art	
	83	General Psychology	2
	84	Eastern Art	2
	86	Western Literature	2
1		Elective	1
15			15

Third Year

Units Fall		Course	Units Spring
2	5	Sculpture I	2
2	15	Ceramics	2
	52	Painting	2
2	101	Drawing & Color	2
2	130	Survey of Poetic Form	
	131	Modern Poetry Workshop	2
2	132	Art History	2
2	133	Philosophy	
3		Electives	3
15			15

Fourth Year

Units Fall		Course	Units Spring
1	109	Materials & Techniques	1
	121	Film Seminar	2
2	180	The Novel	
2	184.1	Scientific Method	
	184.2	Laboratory Science	4
3	186	Creative Writing	
2	190	Educ. Orientation	3
7		Electives	6
	196	Public Discussion	2
17			18

Educational Psychology 100 — 8 units. It is recommended that this course be taken in the summer at San Francisco State College, between the 3rd and 4th years.

Fifth Year

For information pertaining to the courses listed below, consult the 1960-61 catalogue of the San Francisco State College.

EDUCATION

Course	Content	Units
Education 120.5	Student teaching	6
Education 152.1	Seminar to accompany student teaching	4

COMMUNICATIONS

English 136	Principles of Modern Grammar	3
English 150	Curriculum and Instruction in English	2
Choice of one:		
English 126	Communication and Human Behavior	3
English 127	Communication and the American Cultural Community	3
English 140	Psychological Insights in Literature	3

ART

Art 150.1	Art Production	2
Art 152	Curriculum and Instruction	2
Art 174	Leather Working	1

One elective is required from each of the following two groups:

Group 1 —Art 119, Art 172, Art 177.1, Art 104.1	2
Group 2 —Art 120.1, Art 122.1	2
General art electives	3

HUMANITIES

The following courses are required of all Bachelor of Fine Arts degree candidates.

<i>First Year</i>				<i>Second Year</i>			
Units Fall		Course	Units Spring	Units Fall		Course	Units Spring
2	30	English Communication	2	2	80	Western Culture	
2	31	American History		2	81	Social Science	
	35	Political Science	2	2	82	Primitive & Class. Art	
2	33	History of Modern Art	2		83	General Psychology	2
					84	Eastern Art	2
					86	Western Literature	2
—			—	—			—
6			6	6			6
<i>Third Year</i>				<i>Fourth Year</i>			
Units Fall		Course	Units Spring	Units Fall		Course	Units Spring
2	130	Poetic Form		2	180	The Novel	
	131	Modern Poetry Workshop	2	2	184.1	Scientific Method	
2	132	Art History	2		184.2	Laboratory Science	4
2	133	Philosophy		—			—
—			—	—			—
6			4	4			4

- A **ENGLISH FUNDAMENTALS** — non-credit course, 2 periods
Mechanics of expression including review of the fundamentals of English grammar. (Required of all students failing the C.S.F.A. English Classification Test.)
- 30 **ENGLISH COMMUNICATION**
Conceptual communication through the spoken and written word.
- 31 **AMERICAN HISTORY**
Study of the main ideas and events from Colonial times to the present.
- 33 **HISTORY OF MODERN ART**
The major schools and artists in painting, sculpture, architecture and design from the Neo-classics to the present.
- 35 **POLITICAL SCIENCE**
Political ideas, institutions and parties, U.S. Constitution, national government, California state and local governments.
- 80 **DEVELOPMENT OF WESTERN CULTURE**
An examination of the development of dominant modes of thought, of values, and of fundamental beliefs from prehistoric times to the present.
- 81 **THE SOCIAL SCIENCES and HISTORICAL CHANGE**
Study of various social sciences and theories of social, cultural and historical change. Analysis of social growth with attention to the role of the artist.
- 82 **PRIMITIVE and CLASSIC ART HISTORY**
The anthropological and art-historical approach. Designed to widen the student's appreciation and perception and to establish a non-ethnocentric approach towards primitive and classical art forms.

- 83 **GENERAL PSYCHOLOGY**
A review of experimental and theoretical material relevant to all major areas of human behavior—motivation, learning, memory, emotion, perception, thinking, personality, and social processes.
- 84 **EASTERN ART HISTORY**
The art of Oriental cultures. Social and religious influences, forms and techniques in Indian, Chinese and Japanese art.
- 86 **WESTERN LITERATURE**
The basic sources and traditions of Western literature and their usefulness to artists. The Bible as a major source of allusion, symbol and value.
- 130 **SURVEY of POETIC FORM**
Survey of various types of poetic form with examination of means used to sharpen and intensify expression, form, structure and interpretation.
- 131 **MODERN POETRY WORKSHOP**
The poetic image: studies in criticism and imagination.
- 132A **ART of the MIDDLE AGES**
A study of the great Byzantine and Medieval works. Establishment of Christian symbology as major motif in Western art and architecture.
- 132B **ART of the RENAISSANCE**
A study of the fountainhead of Western art traditions. Introduction of visual science as major method in plastic arts.
- 133 **PHILOSOPHY**
A general introduction to contemporary and recurrent problems.
- 180 **THE NOVEL**
Source and substance of the contemporary novel: a study of the influence of content on form.
- 184.1 **THE SCIENTIFIC METHOD**
A survey of the organic and inorganic sciences and the particular processes by which they are governed.
- 184.2 **LABORATORY SCIENCE**
Research, field study and classroom work covering the broad aspects of several categorical sciences, showing their effect on man and his interest in them. Application of the scientific method to particular problems.

ELECTIVES

- 185 **AESTHETICS**
A general introduction to the field and problems of aesthetics.
- 186 **CREATIVE WRITING** (not given 1960-1961)
Dramatization of ideas. Lectures, demonstrations and laboratory work. Group discussion and individual criticism of writing problems.
- 190 **EDUCATION ORIENTATION**
General principles, objectives and functions of secondary education. Public and private school observation: curriculum organization; evaluation; history; trends. California school organization and law. Audio-visual and curriculum materials and laboratory work.

- 196 **PUBLIC and GROUP DISCUSSION** (not given 1960-1961)
Fundamentals of voice and articulation, semantics, group dynamics and individual presentation. Participation involving use of tape-recorder.
- 197 **COORDINATED STUDIES—INTERDISCIPLINARY**
- 198 **DIRECTED PROJECTS IN A MAJOR FIELD**
- 199 **SPECIAL STUDIES BY ARRANGEMENT**
197, 198 and 199 are special studies courses designed to meet the needs of outstanding advanced students who have demonstrated ability for individual research. The courses make possible the investigation of specialized projects guided by individual faculty consultations or interdepartmental faculty committees. They may be taken *only* by special arrangements with the Counsellor.



m.f.a. DEGREE

PAINTING OR SCULPTURE

Graduate Program Committee:

Gurdon Woods, Director, CSFA
Elmer Bischoff, Chairman, Graduate Division
Jeremy Anderson, Sculpture Faculty
Erik Bauersfeld, Humanities Faculty
Frank Lobdell, Painting Faculty

PROGRAM OF STUDY

The minimum program consists of three semesters' work as follows:

Philosophy and History of Art Seminar (Section a and b of 3 units each)	6 units	
Advanced Studies Seminar	3 units	
Graduate Course Study in Major Field	12 units	21 units
	<hr/>	
Prescribed work in upper division undergraduate courses	9 units	30 units

The comprehensive examination shall take the form of the preparation and hanging of a one-man exhibition of work in the candidate's chosen field. One work from the exhibition shall become the property of C.S.F.A. upon the conferring of the M.F.A. degree. The exhibition shall be submitted no later than four weeks prior to the time the degree is conferred.

Applicants transferring from another institution, especially those holding a degree other than the B.F.A., should consider that the Committee may require special foundation work and that the total program will then require more than the minimum three semesters of work.

STANDARDS OF ADMISSION

Standards of admission are set by the Graduate Program Committee.

HOLDERS OF THE BACHELOR'S DEGREE

Holders of the Bachelor's degree who have maintained a grade point average of 3.0 (B) or better will be considered academically qualified for admission. However, the academic qualification stands as additional and of secondary importance to the approval of the applicant's creative work.

ADMISSION WITHOUT THE BACHELOR'S DEGREE

Individuals who in the opinion of the Graduate Program Committee show outstanding creative qualifications, but who do not have an academic degree, may be admitted to candidacy provided that they complete one full semester of undergraduate work with a grade point average of 3.0 or better. They must maintain standards and quality of work equal to those of other candidates.

ADMISSION WITHOUT REFERENCE TO THE M.F.A. DEGREE

Members of faculties of other institutions, staff members of research institutions, or other individuals who may or may not have previously received a Master's or Doctor's degree, and who wish to do special advanced work in painting or sculpture may make application for admission according to the "Application Requirements" given below. If approved by the Committee and instructors, they may be admitted to pursue their studies without commitment to the full program or any part of it.

COURSE COMPLETION REQUIREMENTS

These shall be stipulated by the Graduate Program Committee with the understanding that all courses required for the M.F.A. degree shall be completed within a maximum period of three years or a minimum period of three consecutive semesters.

READMISSION TO THE PROGRAM

In cases where a student has been forced by reason other than scholarship to discontinue his graduate studies for a period of time, readmission may be obtained by application to the Committee. The three-year maximum program completion time may be extended for interruption caused by service in the Armed Forces, illness or other circumstances deemed unavoidable.

FOREIGN STUDENTS

The admission of foreign students will be determined on the same basis as for students from the United States. Applicants must have sufficient command of the English language to profit from and contribute to instruction and seminars. See section "Foreign Students" in the regular C.S.F.A. catalogue.

APPLICATION REQUIREMENTS

The applicant for entrance to the graduate program is required to submit:

1. A completed application form must be mailed to the Graduate Program Committee.
2. An official transcript of his undergraduate record and also his graduate record if advanced study has been pursued elsewhere. Transcripts should be forwarded to the Graduate Program Committee by the previous institutions.
3. Six (6) examples of work in painting or sculpture and a representation of drawings. Approximate dates of completion of the six examples should accompany the work; works submitted must have been executed within a period of eighteen months preceding application. A concentration in either painting or sculpture is expected; split majors are not accepted.

Applicants at a distance of over 100 miles from San Francisco may submit colored slides of their work. On the basis of these, a tentative program will be prepared for the applicant's general guidance and information. However, admission will not become final until after a personal interview and, if required, the qualifying examination described below.

A list or inventory of the examples of work being submitted should be enclosed.

4. A qualifying examination *may* be required in certain cases. This will consist of the execution of a work at a designated time at the California School of Fine Arts. Where this requirement applies, the individual will be notified by the Graduate Program Committee following review of the work submitted.
5. Any statement you wish to make concerning your work and your intentions in Graduate study will be welcome.

SUBMISSION DATES

On or before May 1, 1960, for admission commencing with the fall, 1960 semester.

On or before December 12, 1960 for admission commencing with the spring, 1961 semester.

On or before May 1, 1961 for admission commencing with the fall, 1961 semester.



APPLICATION FOR ENROLLMENT*(Please Print)*

Return this application with deposit no later than one week prior to registration. See **Entrance Requirements and Application and Registration** procedures in 1960-1961 Catalogue for further information.

DATE: _____

Mr.
NAME: Mrs. _____
Miss _____

ADDRESS: _____

Date of birth _____

ENROLLING FOR Fall Semester _____ Spring Semester _____**OBJECTIVE:** BFA _____ MFA _____

Certificate of Completion _____ Other (Specify) _____

Have you attended CSFA previously? _____

EDUCATION

Transcripts must be forwarded from the following:

High School	Name _____	City and State _____	Year Graduated _____
College(s)	Name _____	City and State _____	Degree _____

PREVIOUS ART TRAINING _____

MAJOR: Painting _____ Sculpture _____ Graphic Arts _____ Ceramics _____
Advertising Art _____ Illustration _____ Photography _____
Teacher Training _____

Do you plan to study under the (1) G.I. Bill of Rights? _____ (2) Calif. Vet Bill? _____
(Please refer to "Veteran's Information" for rules and regulations.)

FOREIGN STUDENTS: (1) I-20 Form (Certificate of Eligibility) required by registration date.
(2) Name and Address of Sponsor must be enclosed with this form.

\$10.00 deposit is made herewith.

Date Received _____

Receipt No. _____

Applicant's Signature _____

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